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Editor, *NI BULLETIN*
Marvin L. Fraley
2813 - 57th St.
Lubbock, TX 79413-5606
Phone: 806-795-7623

Book News & Reviews Editor
NI BULLETIN
Herman Blanton
934 W. High St.
Mt. Vernon, OH 43050
e-mail: hblanton@yahoo.com

Librarian: NI BOOK LIBRARY
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Moderator, NI EDUCATIONAL PROGRAMS
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P. O. Box 989
Deltaville, VA 23043-0989
e-mail: Howard@SEAsianTreasury.com
e-fax: 413-826-3087

PUBLICATIONS CHAIRMAN
John E. Vandigriff
190 N. Stemmons Frwy., Suite 200
Lewisville, TX 75067
e-mail: johnvan@ix.netcom.com

NUMISMATICS INTERNATIONAL, Dallas, TX
e-mail: johnvan@ix.netcom.com
Internet: <http://www.numis.org>

Correspondence should be directed to those persons and addresses above for departments indicated. All other correspondence should be mailed direct to NUMISMATICS INTERNATIONAL, P. O. BOX 570842, DALLAS, TEXAS 75357-0842.

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INSIDE N.J.

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December, 2001 Applications for Membership: The following persons have applied for membership. If no written objections are received by February 1, 2002 their membership will become effective on that date.

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(Chinese, Cochin China)

2612-MT Robert Blank, 342 Manor Blvd., Pearl River, New York 10965
(Ancient & Medieval, China)

2613-MT Eugene Freeman, P. O. Box 2319, Corsicana, TX 75151-2319
(One per location through history including metal notgeld)

* * * * *

DONATION REPORT

We have received the following donations since the last report:

<u>Name</u>	<u>Donation</u>	<u>Preference of Use</u>
ABART, Roland A.	\$10.00 Cash	NI Library Fund
BESSENYEY, Francis B.	\$25.00 Cash	General Operating Fund
BLANK, Robert	\$10.00 Cash	NI Library Fund
BORKOWSKI, Kenneth D.	\$5.00 Cash	General Operating Fund
BRESTICKER, Stanley	\$15.00 Cash	General Operating Fund
Cameo Coins & Collectibles	700 ± Coins	Kidpacks Project
CARMACK, David English	\$25.00 Cash	General Operating Fund
CHASE, Peter A.	\$10.00 Cash	General Operating Fund
DANIEL, Howard A. III	\$7.00 Cash	General Operating Fund
DAVIS, J. William	\$22.00 Cash	Publications Fund
ECKHOFF, Dick	\$7.00 Cash	<i>NI Bulletin</i> Fund
ELLIOTT, Richard M.	\$15.00 Cash	General Operating Fund
FEARS, Harold	\$10.00 Cash	General Operating Fund
HINKLE, David R.	\$50.00 Cash	General Operating Fund
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PRICE, Fred L.	\$10.00 Cash	General Operating Fund
ROCKWELL, Thomas P.	\$15.00 Cash	General Operating Fund
RONUS, Robert	\$32.00 Cash	General Operating Fund
SHEEHAN, Tom	\$10.00 Cash	General Operating Fund
THORNTON, Susan F.	\$15.00 Cash	General Operating Fund
WITTER, Dwayne A.	\$20.00 Cash	General Operating Fund

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LIBRARIAN'S REPORT

The following items are new to the Library:

Marvin L. Fraley

JF80.VGeH:1960:MPBBE

VAN GELDER, H. ENNO/HOC, MARCEL

Les Monnaies des Pays-Bas. Bourguignons et Espagnols 1434-1713.

Pub. 1960, 210pp, w/plates.

PH20.KooA:1987:CNBRP

KOOIJ, A. J.

Catalogus van Nederlandse Betaal - en reclame penningen.

Pub. 1987, 296pp, illus.

PH40.VDPo:1983:NN1940

VAN DER POEL, DR.

Nederlands Noodgeld Mei 1940.

Pub. 1983, 101pp, illus.

RD20.VWeJ:19670:KPB

VON WEILER, JHR. IR. A. C.

Koninklijke begeer/penningen 1935-1960 (Medals of the Netherlands).

Pub. 1960, 177pp, illus.

PH20.BerH:ukn:NSK/D

BERGHUIJS, H. K.

De noodmunten van de stad Kampen 1578 en 1672.

Date of printing unknown, 22pp, illus.

Granvyl G. Hulse, Jr., Book Librarian
James D. Haley, Periodical Librarian

FROM THE MAILBOX

1797 "cartwheel" based on avoirdupois ounce.

One small correction can be made to Paul de Groot's interesting item "The Price goes up, the Weight comes down" in the October issue of the *NI Bulletin*. Indeed the 1797 "cartwheel" penny and two penny were intended to contain a full ounce of copper per penny, but it was not the troy ounce implied by de Groot giving the weight of 31 grams, but rather the avoirdupois ounce of 28.35 grams. (The Fine condition cartwheel penny in my own collection tips my old triple beam balance at an even 28 grams.) I recall reading somewhere that the idea was that grocers could use these coins as scale weights, and that they were a one year type because it turned out the public weren't keen on carrying around pocketsful of scale weights.

It is also perhaps somewhat misleading to describe these coins as a response to "the chaos in its regal copper coinage" as there hadn't been any *regal* copper coinage minted for twenty-two years at that time. The chaos (for that time, although later a boon to Conder token collectors!) was of some two thousand varieties of privately issued tokens, many of them struck on the first steam powered coining presses by Boulton & Watt of Birmingham, who incidently also struck the cartwheel coins.

Another reason for the generous weights of the cartwheels was to establish public confidence in the context of these being the first Regal English coins of the penny and two penny denomination struck in base metal rather than sterling silver. As for the price of the copper being a deterrent to counterfeiters, counterfeiters normally struck light weight copies of regal coins, but the size of the cartwheels alone was a deterrent because presses sufficiently powerful to strike such large coins weren't available to counterfeiters.

G. P. Franck-Weiby
Silverton, Oregon

LESOTHO 1 SENTE AND 2 LISENTE ALLOY VARIETIES

Paul Baker

An interesting development in the recent coinages of Lesotho is that 1992 dated 1 Sente and 2 Lisente coins in Brass-Plated-Steel as opposed to Brass (as currently listed in the references) seem to have "appeared" recently having gone quite unnoticed for sometime. I managed to get one of each of these four coins (both alloys for both denominations) recently. It is quite possible that the two varieties of each of these two types did not both appear in circulation in 1992 i.e. the pieces of Brass-Plated-Steel may have only been released into circulation in the mid-1990s when the government decided to get more pieces made, but did not want to have new dates on the coins (i.e. this would make the dates on these pieces "frozen" dates).

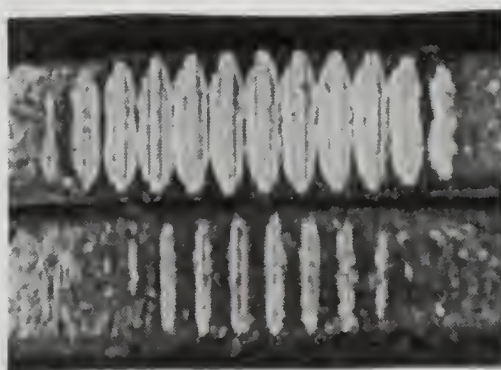
NIGERIA 50 KOBO COINS DATED 1991 AND 1993

Paul Baker

Recently someone brought to my attention that the Nigerian 50 Kobo coins of 1991 are not quite the same as those of 1993. Currently the standard references read as though the coins of these two dates are exactly the same type. However should you happen to have a pair of these coins you should be able to see for yourself that the 50 Kobo coins of these two dates are a different shape.



The 50 Kobo (KM-13) 1991 (top) and 1993 (bottom) are in two different shapes. The 1991 coins have 12 slightly rounded sides, the 1993 dated pieces are almost perfectly round, but only "almost". An easy way to notice the differences is to roll the coins on a hard surface.



Due to the flatness of the sides on the 1991 pieces the edge reeding is bolder (top) than on the 1993 (bottom) pieces with their very rounded sides.

Maybe each date is from a different mint for KM-13? Who knows? I cannot see any differences in the 1991 and 1993 1 Naira coins (KM-14).

A 4 REALS FROM POTOSÍ

Georg H. Förster, Frankenthal, Germany, NI #2584

In December 1649, Francisco Gomez de la Rocha, silver merchant and mayor of Potosí, and Felipe Ramirez de Arellano, assayer of the mint, were executed by throttle-screw in the Potosí prison. The corpses were then strung up in the main square of the town.



Copperplate engraving of Potosí (Amsterdam, 1673)

Already in 1626 assayers in Spain had shown that coins from Potosí, the town 4000 meters up with its sheer inexhaustible mountain of silver, contained too much copper and other metals. There were further complaints in the 1630s but effective measures were not taken. It was not until November 1647 that King Philip IV of Spain decided to send Dr. Francisco Nestares Marin to Peru, to appoint him president of the Audiencia of Charcas, in which Potosí was situated, and to empower him to take any action necessary.

In January 1649 Nestares Marin set to work. A coin fraud over many years was uncovered involving dozens of individuals. There were trials and severe penalties. Gomez de la Rocha and Ramirez Arellano were the first who, after paying heavy fines, were cruelly executed.

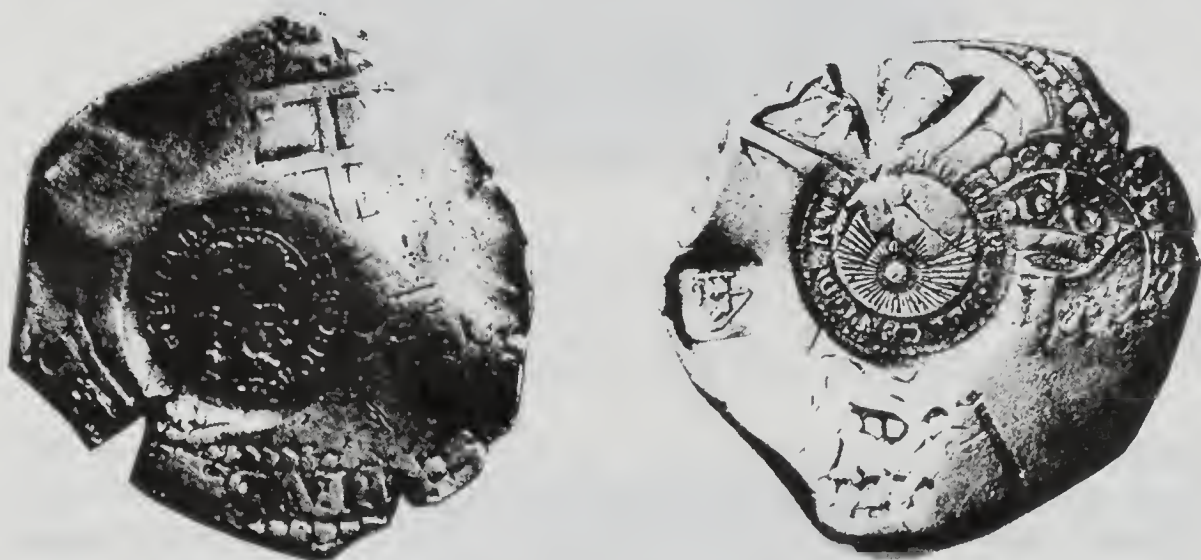
At that time the Potosí mint was processing around 130 tons of silver annually striking the great majority (about 88%) as 8 Reales and only about 12% as 4 Reales and minor coins. With many coins showing degrees of impurities up to 30% the fraud had grown to incredible dimensions.

The losses did not only accrue to the Spanish crown but, in the final instance to everyone in possession of these adulterated coins. Confidence in Peruvian silver was severely shaken for many years and far beyond the frontiers of the Spanish empire.

While minor coins were called in for remelting, the 8 and 4 Reales struck before 1649 (contemptuously called "Rochunas" after the principal culprit Gomez de Rocha) were devaluated to 6 and 3 Reales.

When the newly-appointed assayers supposedly continued to strike coins of slightly inferior quality, the authorities in Madrid would have none of it and decreed that the 8 and 4 Reales from 1649 to 1651 were only to be accepted as 7-1/2 Reales and 3-3/4 Reales respectively. Mints, royal treasuries and other institutions in the New World were instructed to devalue these coins accordingly by applying a crown counterstamp with a letter to identify the assaying authority. More than 40 such counterstamps have since come to light, especially through coins found in sunken Spanish treasure ships. Unfortunately, there is as yet no confirmed attribution of the different counterstamps to certain mints, town or institutions.

The coin we are considering today is a 4 Reales from Potosí, probably struck in 1650, with one counterstamp on the obverse and three counterstamps on the reverse (1).



4 Reales Potosí (1650) with a counterstamp from Costa Rica (1846) on the obverse. "Crown-over-L" and two counterstamps from Costa Rica (1846) on the reverse.

The "crowned L" stamp on the reverse confirms a devaluation from 4 Reales to 3-3/4 Reales. The letter "L" may indicate "Lima".

Nothing is known as to the whereabouts of our coin during the 17th and 18th centuries, but it may have made its way to Central America.

The three other counterstamps point to Costa Rica which up to its independence from Spain in 1821, was part of the General Captaincy of Guatemala in the Viceroyalty New Spain. Due to poor communications, Costa Rica remained so isolated that there were hardly any silver coins in circulation and even in 1709 the cocoa bean was still

the officially recognized means of payment for everyday goods. It was only in the second half of the 18th century that coins from Guatemala and Mexico, but also from the Viceroyalty of Perú, reached the remote province of Costa Rica.



1 Adapted from C. L. Lombardi and J. V. Lombardi, *Latin American History, A Teaching Atlas* (Madison, WI, 1983)



Map Viceroyalty of Peru, ca. 1650

Map of Central America

The strong wear marks indicate that the devalued 4 Reales from Potosí has experienced a long and intensive circulation. Thus it is hardly surprising that it was one of those counterstamped in October 1846, when the authorities in Costa Rica decreed the colonial coins in circulation for the main part virtually illegible should be nationalized and given value marks.

Three stamps were applied. On the obverse: the first nationalizing stamp with the legend "Habilitado en Costa Rica J.B." and with either "1 R" or "2 R" on both sides of a Ceiba tree. On the reverse: the second nationalizing stamp showing the sun of liberty above three volcanos and the legend "Repub. de Centr. de Amer. 1846".

The "1 R" (= 1 Real) was meant to identify the 1 Real and 4 Reales, while "2 R" (= 2 Reales) was serving as identification for 2 Reales and 8 Reales.

The third stamp was applied on 4 Reales and 8 Reales only: 4 Reales were stamped on the reverse with a "4" in a square with a "4R" in miniature discernible on the figure "4" while 8 Reales were stamped on the reverse with an "8" in a circle with "8R" written in miniature on the figure "8".

These somewhat complicated counterstamps did not only allow the 3-3/4 Reales from Potosí to remain - after 196 years! - in circulation in Costa Rica, but its original value

of 4 Reales was also reinstated! From our standpoint today, that seems quite appropriate given that some doubts have been expressed in recent years as to the justification of the devaluation for the Potosí coins from 1649 to 1651. The writer shares these doubts, especially since an EDX-analysis undertaken on this coin did not reveal any deficiency in the silver content.

Unfortunately we do not know when and by whom these 4 Reales were first recognized as a rarity, taken out of circulation and placed in safe keeping to the delight of future coin collectors.

Did this take place as early as 1849?

On July 19, 1849, the authorities in Costa Rica prohibited the further circulation of counterstamped cobs ordering their withdrawal. But somehow the unusual coin from Potosí managed to escape and can tell us its story today.

Note.

- (1) Provenance: Auction Asociación Numismática Española (04.06.1996), lot 313, possibly the only coin combining a "Crown-Letter"-counterstamp with the Costa Rican counterstamps of 1846.

Sources.

Burcio, Humberto F., *Diccionario de la Moneda Hispanoamericana*, Santiago de Chile, 1958, volume I, pages 96-97, and volume III, page XV.

Craig, Freeman, *COINAGE OF EL PERÚ*, The American Numismatic Society, New York, 1988, page 4 (The Viceroyalty of Perú, ca. 1650).

Cunietti-Ferrando, Lic. Arnaldo J. *HISTORIA DE LA REAL CASA DE MONEDA DE POTOSI*, Buenos Aires, 1995, chapters VII and VIII.

Gurdian, Raul, *Contribución al Estudio de las Monedas de Costa Rica*, San José, 1958, chapters VIII and IX.

Lazo García, Carlos, *Economía Colonial y Régimen Monetario - Peru: Siglos XVI-XIX*, 1992, BCRP, Lima, Peru, volume III, page 62-88.

Menzel, Dr. Sewall H. *THE POTOSI MINT SCANDAL AND GREAT TRANSITION OF 1652*, EN RADA Publications, 1995, pages 7-14.

Ponterio & Associates, Auction sale ç99 "LA CAPITANA" (Bolivian Counterstamps of 1652 by Louis J. Ullian).

Sedwick, Daniel and Frank, *THE PRACTICAL BOOK OF COBS*, 1995, 3rd edition, pages 49-52.

THE FACE OF CHRIST

Bob Forrest, Manchester, England, NI #2382

Ask most people what Christ looked like and they will most likely mutter something about long hair and a beard. Ask them *how* they know, and you will probably get vague answers that involve Sunday school, church, the Bible and old paintings. Pursue the question, and the answers will generally dissolve, because basically people 'just know' without really knowing how they know, to the extent that virtually anyone



Fig. 1

can look at a medal like that in Fig. 1 (1), which is bronze and probably of late 18th or early 19th century date, and without knowing what SALVATOR MUNDI means (Saviour of the World), can instantly recognise it as Christ. Indeed, on such medals legends are often dispensed with, so recognisable are they, and such is the prevalence of this image of Christ that many regard it as "the True Likeness", and do not question it.



Fig. 2



Fig. 3

But how much do we really know about what Christ looked like, and in particular do we even know that Christ had long hair and a beard? Certainly one can cite examples of long-haired and bearded images of him stretching back in time from relatively

modern medals like Fig. 1, via medieval paintings and Byzantine coins (Fig. 2 & note 2), to the mosaics and frescoes of the early churches and catacombs of Rome (Fig. 3 & note 3). So, granted that the New Testament gives us no hint whatever as to Christ's physical appearance (4), what is the problem with accepting that this traditional image does indeed tell us what he looked like? After all, Christ was from Nazareth, and it is said that long hair and a beard were the Nazarene fashion (5), plus the church historian Eusebius (c.260-340 AD) tells us that "the features of his apostles Paul and Peter, and indeed of Christ himself, have been preserved in coloured portraits which I have examined."(6) Alas, he gives no details, but we shall return to some possibilities below.

The first problem is that though the paintings in the catacombs are indeed ancient, they span several centuries, are often difficult to date with any precision, and it is by no means certain that they take us far enough back in time to link up with Christ's lifetime or its immediate aftermath. In fact, the catacomb paintings may not take us any further back than the early second century AD (7). Furthermore, heavily intermixed with the long-haired and bearded images are others which depict Christ as a beardless youth with curly hair. Two examples are shown here, the first (Fig. 4) depicting Christ as the Good Shepherd and the second (Fig. 5) depicting



Fig. 4



Fig. 5

him raising Lazarus from the dead (8). Many other examples could be cited, and indeed it would appear that the beardless youth types actually outnumber the long-haired and bearded ones (9a). So which came first? As indicated above, dating is often very difficult, but it would appear that the beardless youth type is earlier as well as more common (10a). Indeed, it may well be that the long-haired and bearded type is no earlier than the fourth century (11). The disparity of the two types apparently did not worry the catacomb builders because both images were purely symbolic, with no pretensions to realism and faithful portraiture (10b). The two portrait types simply carried different symbolic messages - they reflected a change in belief patterns, if you like; a change of symbolic emphasis; a change of fashion, almost: the beardless youth represented "the perfect and eternal humanity of Our Lord", whilst the later long-haired and bearded type emphasised "the fulness of manly strength" - idealised power

which became harsher as asceticism gained ground (10c). As regards *early* Christian art, then, the long-haired and bearded Christ is not, as one would expect of "the True Likeness", either the earliest or the most prevalent image. Indeed, if this *were* the true likeness, why would any other ever have developed at all, let alone developed first?

A further problem is that the long hair and beard cover a multitude of sins, if I may use that expression in the present context! Put simply, if we were to take all the long-haired and bearded Christs painted in the course of Christian history, and give them all a haircut and a shave, would they then look anything like each other? The answer to this is such a resounding 'no!' that one naturally begins to wonder if this 'true likeness' is really any sort of likeness at all, and if the Nazarene long hair and beard merely promote the illusion that we know what Christ looked like, when in reality all we have is a rather vague superficial resemblance that wouldn't stand the test of a police identity parade!

As if all that weren't enough, yet another problem surfaces from a reading of the early church fathers, for despite what Eusebius said about "coloured portraits", their arguments over what Christ looked like demonstrate a clear lack of any real knowledge. Far from merely looking at "coloured portraits", they had to resort to interpreting prophetic passages of the Old Testament for clues, and two polar opposite schools of thought developed as a result - one that he had been handsome, noble and of divine countenance (eg St. Jerome; St. Augustine); the other that he was devoid of human beauty and even ugly (eg Justin Martyr, Clement of Alexandria, and Tertullian).(12) In a way these parallel the two types of catacomb image - the former being the ideal human, physically and spiritually (the beardless youth); the latter the grim ascetic Nazarene (long-haired and bearded). "No authentic portrait of Christ was recognised by the early church," W. H. Withrow tells us (13), and as for the pictures to which Eusebius referred, they were "apparently objects of mere local superstition" -inventions of no more real authority than those 'likenesses' in the catacombs.

Pile these problems one on top of another and you can see why the skeptical brigade deny that any 'true likeness' at all has come down to us. By the time that Christianity had taken root as a major faith, they say, and Christian art was developing apace, people no longer knew what Christ had really looked like, and idealised images were used to fill the gap - much as idealised images had always been used to represent the old Greek and Roman gods, in fact. First came the beardless youth type of Figs. 4 & 5; later the Nazarene types of Figs. 1-3. Gradually the latter gained the ascendancy until it became the 'frozen tradition' so familiar to us today, and regarded as 'fact' by many. Thus, almost paradoxically, Denis Thomas could open his book *The Face of Christ* with the blunt statement that, "no likeness exists of the most famous man who ever lived."(9b) Nor is this merely modern skepticism at work, for it echoes what St. Augustine said back in the early fifth century, namely, that no-one really knows what either Christ or the Virgin Mary looked like.(14)

Of course, the caution of the skeptics has not stopped enthusiasts taking the matter in hand and trying to discover the "True Likeness". Of these the modern champion

was Thomas Heaphy (1813-1873), who for much of his life tramped round the churches, cathedrals and museums of France, Italy and elsewhere in search of it. The result was an eight part article "An Examination into the Antiquity of the Likeness of Our Blessed Lord" published in *The Art Journal* in 1861 (15). Heaphy's accounts of his visit to the ancient cemetery at Arles, of his night locked in the catacombs of Rome, and of his endless battles with Vatican officialdom to gain access to sacred images, make wonderful reading if ever you get the chance. Alas we have no space to quote these here, as we must concentrate on his arguments that one *can* trace the True Likeness, and that it *is* the familiar long-haired and bearded one of Fig. 1.

First, as we have done already, he traces the likeness back to the frescoes and sepulchral art of the Roman catacombs. He admits that there are many beardless youth images of Christ, and that these are earlier than the long-haired and bearded ones, but he argues that the former were idealised images done before the latter - true - image reached Rome from the Holy Land, where it *had* survived. It is a neat argument, and one which he bases - some would say precariously - on "the large number of pictures existing in Italy and elsewhere, claiming to be executed either by one of the evangelists, or at least to be contemporary with the apostolic age." (p.129)

Best known of these are the paintings of Christ (and others of the Virgin Mary) said to have been done by St. Luke, who, legend says, was an artist. There is one of these in the church of San Bartolomeo in Genoa, whose story I have told elsewhere (16).

Equally well known is the direct imprint of Christ's face supposed to have been preserved on the veil of St. Veronica when she gave it to him to wipe his face on the way to his crucifixion. This precious relic is now supposed to reside in St. Peter's in Rome, and again I have told its story elsewhere, along with the similar story of the Holy Face of Edessa or Mandylion (16).

Now Heaphy is not naive enough to accept these legends at face value. No-one familiar with the plethora of 'genuine St. Lukes' - not to mention the disparity between their likenesses! - would dream of doing that. Nor would anyone but the most devout fail to admit that the legend of St. Veronica is - like the veil itself, by all accounts - full of holes. But what Heaphy does say is that whilst we cannot believe these legends in their entirety, they *are* of "great antiquity"; they do relate to the Holy Land and the lifetime of Christ; and they do make the common suggestion that (long-haired and bearded) portraits of him did exist at that time. Though St. Luke himself might not have been the incredibly busy artist that legend claims, Heaphy says that it is not impossible - and is perhaps even likely - that *someone* at the time of Christ did do a portrait of him, and that this generated the various legends. Heaphy is worth quoting here:

"Amongst the many individuals with whom our Lord consorted while on earth, there were doubtless several possessed of attainments sufficient to enable them to make some practice of the arts of design. Barnabas was a landed proprietor in a Greek island; Luke we read was a physician; and, in a time and country where the arts were so much cultivated, it is probable that both these, as well as many other members of the church, possessed some power of expressing their ideas in an artistic form. This consideration forces on us the question - Is it possible to conceive that persons who were aware that they had

continually for years been daily in the actual and tangible presence of the Almighty himself, visible to them under a human form; who had died in their presence; whom they had watched in the grave; and who, by a suspension of the most absolute of natural laws, had risen from the dead and ascended into heaven in their view; - I would ask, is it possible to conceive that such persons would have made no attempt to figure to themselves, so far as they were able - and indeed, as often - the features and expression of the Divine appearance, as it lived in their memories? Universal tradition - call it legend, if we will - attests that they did; and in this respect is supported by what we know of human motives of action, as they have operated in all ages." (p.131-2).

Now, true, this is emotive rather than evidential, but assuming that Christ really did exist - and skeptical as I am, I myself am inclined to believe that he did, rather than that he was just a distorted solar myth or a purely mythical construct (17) - then one has to say that Heaphy has a point here, though not indisputably so, for the Jewish prohibition of images might explain the absence of any true likeness, plus, so far as I know, there is no known authentic portrait of Buddha, Mohammed or Zoroaster either! Nevertheless, legend has preserved just such a "human curiosity" scenario in respect of Christ's likeness, for it is said that St. Prassede once asked St. Peter, in Rome, what Christ had looked like, and that he had sketched a likeness for her on a piece of linen. This is said to be preserved still in the church of St. Prassede in Rome, though Heaphy admits that it is now "faded and scarcely discernible" (p.130). Naturally, too, Heaphy sets more store by the remarks of Eusebius about "coloured portraits", quoted earlier, than does the average skeptic.

So, according to Heaphy, the true likeness of Christ *did* survive from his lifetime; *did* inspire the legends of St. Luke and St. Veronica etc; *did* eventually find its way to Rome, where it supplanted the beardless youth of the catacombs; and *did* result in the traditional long-haired and bearded image so familiar to us today - even if the underlying facial features do vary considerably! (After all, the variations *can* be put down to unskilled artistry - something I can certainly empathise with!)

Of course, the skeptical brigade do not see things quite this way. They do not see a 'true likeness' as inspiring the legends, they see the legends as inventions to promote the idea that this was indeed the true likeness. But that's skeptics for you, ever ready to spoil the party.

There is one other interesting point made by Heaphy (p.235) that merits a mention: if the accepted portrait of Christ is just an illusory construct, why is it that no similarly accepted portrait of the Virgin Mary ever developed? Skeptics might reply that it is simply that no apparatus existed to give an illusion of uniformity for her as existed for Christ in his long hair and beard: the Virgin Mary demonstrates the same variability as Christ does after a shave and a haircut. (Actually, the veil/hood regularly worn by the Virgin, as in Fig. 1, does give some degree of 'common ground', but of course her facial features are still much more in evidence than those of Christ with a beard.)

Heaphy's case was later taken up by Sir Wyke Bayliss, who, as a young man, had known the then ageing Heaphy, and been inspired by his arguments. When the latter died, Bayliss inherited all his papers, and in addition to overseeing the posthumous publication of Heaphy's monumental tome *The Likeness of Christ: being an Enquiry into the Verisimilitude of the Received Likeness of Our Blessed Lord* (1880) (basically an expanded version of the Art Journal articles with additional illustrations), he also wrote a book of his own, *Rex Regum* (1905). Later still, the case was taken up by Rev. C. C. Dobson in his book *The Face of Christ* (1933).

On the whole, Bayliss and Dobson added little to Heaphy's basic arguments, though they did come up with a few interesting 'extras' - for example, that the early Christians really did need to know what Christ looked like so that they could recognise him at the Second Coming! (18a) They also reproduced the alleged sketch of Christ done by St. Peter for St. Prassede, mentioned earlier (it had not been illustrated in Heaphy's original articles). This does not help their case much, it has to be said, for it looks like it was done by a child aged three (Fig 6), but there it is (18b). Maybe I just don't have the eyes of sufficient faith. At any rate, whilst Heaphy, Bayliss and Dobson undoubtedly gathered a loyal band of followers, orthodoxy remained generally unconvinced, and there was still ample room for skeptics to continue to be skeptical.



Fig. 6



Fig. 7

It is interesting that Byzantine coins are involved in the tangled tale of the 'true likeness' of Christ. James D. Breckenridge (19) believed that the portraits of Christ on various coins of Justinian II (the one in Fig. 2 for example) were actually based on various icons or Veronica-type images which were believed to preserve, miraculously, the true portrait of Christ. Readers of my essay cited in note 16 may recall that Ian Wilson (20) took this notion one stage further (some would say one stage too far!) when he proposed that the Turin Shroud (Fig. 7) was formerly the Holy Face of Edessa, long resident in Constantinople; that it had preserved, Veronica-style, the true likeness of Christ; and that it was therefore the Turin Shroud that had

inspired the portrait on at least some Byzantine coins! Breckenridge's thoughts on all this are unrecorded.

The natural human desire of the faithful to know what their Saviour really looked like has wafted some of them into some strange and eccentric backwaters of history. The painting shown in Fig. 8 is a case in point. Its story is best told by the first paragraph of the text on the back of the picture-postcard reproduction from which my Fig. 8 is taken:



Fig. 8

"Miss Bertha Valerius, a Swede, in 1856 began this picture under guidance from the Beyond. After many attempts, she being quite untrained in art, the picture (10 ft x 6 ft) was finished to her satisfaction in 1896. Soon after, in accordance with the promise of the Angelic Messengers, she passed away peacefully in her sleep." (21)



Fig. 9

But perhaps the strangest backwater of all is furnished by those well-known pieces typified by Fig. 9: Hebrew Medals (22). The obverse features a bust of Christ with

what seems to be an incorrect rendering of the name Jesus in Hebrew (23). The reverse features a somewhat problematic and partly garbled legend, again in Hebrew, which seems to mean something like "Messiah-King has come in peace, (and Man-God, exalted), made living"(24a), the bracketed part being uncertain. Another proposed reading is "The Messiah has reigned; he came in peace (and being made the light of man) he lives" (24b), the bracketed part being again uncertain. If this is the correct rendering, then it is an allusion to John 1.4 (24c). The medals come in different metals, on flans of varying sizes, and though there are variations in the obverse bust and reverse legend, these are generally slight enough (25).

No-one really knows where, when and why these medals were first manufactured. The vast majority of examples that turn up now are 19th or early 20th century cast copies almost certainly made for quite a different purpose to their original one - a subject we will return to shortly. All one can say with any certainty is that the first literary description of what seems to be one of these pieces places it in Italy in the early 16th century (26), when already its true, original purpose was apparently lost. Thereafter, through the 17th century and on, they are mentioned in various numismatic books (27), always without any certain knowledge of their purpose, but with the repeated suggestion that they were originally associated with Jews converted to Christianity. The suggestion is that they were a "profession of faith" either made by newly converted Jews (28a) or made *for* them (foisted on them?) by their Christian converters (28b). The good script on the early medals (29a) perhaps favours the former, though there were, it is true, plenty of highly skilled Christian Hebraists in the Renaissance that could have done the job just as well. The poorer script on the later medals (29b) - hence the uncertain portions bracketed in the proposed readings of Fig. 9 above - perhaps favours a Christian origin, though there have been, it is true, enough not-so-literate Jews that might have done the job just as badly! I sometimes wonder if the first pieces were made for Jews to 'celebrate' their conversion, but then the type was adopted and copied by Christians as a suitable 'badge' for foisting on forcibly converted Jews, but of course this *is* guesswork. Plus my friend Ira Rezak gave me a pretty good argument why the original medals probably weren't made by Jews for themselves:

"The many Jews who did convert, in Spain and Germany for instance, usually made haste to dissociate themselves from things Jewish. They, like other catholic converts, were holier than the pope. I can't imagine them wanting, still less wearing, Hebrew inscripted medals."

But however these medals originated, there were two subsequent developments which resulted in much copying and re-copying of them.

First they developed an amuletic reputation and came to be copied on that account. By the early 18th century in Germany, for example, they were deemed efficacious in the treatment of epilepsy (30). Such usage is hardly surprising. After all, if Christ could raise Lazarus from the dead in a 'personal appearance', surely his mere image could cure a host of lesser diseases. There are illustrious precedents for this, after all, in the Veil of Veronica and the Holy Face of Edessa, images of Christ which cured, respectively, the Emperor Tiberius and King Abgar V, of fearsome diseases. Whether the medals originated with Jews or not, a copying and amuletic usage by Christians presumably explains the poorer Hebrew script on many later copies, the copying being

done by people not well versed in Hebrew. No doubt, too, the Hebrew script gave these pieces added mystique as amulets - certainly there have been attempts to read cabbalistic significance into the reverse (referenced in note 30).

But it is the second development that concerns us here. The true origins of these medals being 'lost', the fact that they depicted the bearded and long-haired Christ, and bore Hebrew script, almost inevitably gave rise to the legend that these 'ancient' medals were from the Holy Land and preserved the True Likeness of Christ. The old hypothesised association with Jewish converts to Christianity came to be woven into the picture too, only by the early 19th century they had become, not converts in the 15th century or so, but converts in the first year following Christ's resurrection (supposed to be indicated by the letter aleph, the first letter of the Hebrew alphabet and numerically equivalent to 1, behind Christ's head). (31)

A classic manifestation of this 'urge to believe' was contained in an article reprinted from an unspecified issue of the English newspaper *The Daily Mail* in *The Numismatic Magazine* in 1899 (32). According to this, a specimen of the Hebrew medal had been "recently purchased" by a Monsieur Boyer d'Agen, "an expert in determining the date and origin of ancient coins." "He regards it as a specimen of the Messianic coin," the article goes on, "which was in use among the Jewish Christians in Jerusalem during the first century after the death of Christ." Why were they issued? The argument is related to the Bayliss-Dobson argument, quoted earlier, about the need for a true likeness whereby Christians could recognise the Saviour at his Second Coming: the medals were issued in expectation of "an immediate establishment of the Messianic kingdom."

The next paragraph of the article is particularly relevant to this essay:

"Speculation as to the model from which the portrait was made is exciting much controversy among numismatists and Bible students. It is doubtless one of the oldest conceptions of the Saviour's likeness in existence."

According to Hill (p.58-9) facsimiles of this 'coin' of M. Boyer d'Agen were marketed in England as "The First Century Portrait of Christ", but with a novel idea as to their usage:

"It is well known that the first Christians in Rome, owing to the terrible persecutions to which they were submitted, were compelled often to meet in secret. Such a coin, it is believed, was used as a token to admit members to their meetings in the Catacombs, and was carried by early converts as a means of recognition without exchange of words."

Doubtless such mass marketing was largely responsible for the plethora of copies that turn up today.

The Numismatic Magazine then went on to quote from a subsequent issue of *The*

Daily Mail which had printed readers' letters responding to their publication of the "Messianic Medal". One of these, coincidentally, related to an incident reported in Walsh (33) as follows:

In County Cork in Ireland, in 1812, a Hebrew medal turned up in a potato patch on "the site of a very ancient monastery, coeval with the first introduction of Christianity into Ireland" (p.5). Walsh goes on:

"...it was imagined, with every probability, that this medal had been brought into Ireland by some of the religious community at a very early period, and as such, was an object of great interest. Facsimiles, therefore, were taken from it, and sent about, and in a short time it excited in no slight degree the attention of the learned, and various conjectures were made as to its age and origin." (p.5)

By 1899 and the article in *The Numismatic Magazine*, this particular medal had found its way to England, and into the collection of one George Mackey of Birmingham "a well known collector of such articles of vertu." The article continues:

"On the medal becoming known to antiquaries, many theories were promulgated as to its origin and history, and while there were some dissentients from it, the view subsequently adhered to was that it was a genuine tessera, or amulet struck by the first Jewish converts to Christianity, and worn by them as a pious memorial of their Master, and that its date was indicated by the Hebrew letter aleph on the obverse side, which representing the numeral 1, implied that the medal was struck in the first year after the resurrection.

The question has been hazarded: Might it not have been from the St. Peter sketch of Our Lord's likeness that this medallion copy of His features was modelled? Who knows?"

Readers can answer this question for themselves by reference to Fig. 6 above....

Notes.

- (1) The reverse of Fig. 1, of course, shows the Virgin Mary, MATER CHRISTI = Mother of Christ. Medals pairing the bust of Christ on the obverse with that of the Virgin Mary on the reverse are quite common. For three earlier examples see G. F. Hill's classic reference in this field, *Medallic Portraits of Christ* (1920), p.61-2 (nos. 3 & 6) and p.69 (no. 18). For a different type of medal, 19th century, bearing a legendless but nevertheless "instantly recognisable" bust of Christ on the obverse, with the Crown of Thorns etc on the reverse, see my "Symbols of the Passion" in *NI Bulletin*, January 2000, p.17, Fig. 1.

- (2) Fig. 2 is a gold solidus of the first reign of Justinian II (AD 685-695), Constantinople mint, of the type listed in David Sear's *Byzantine Coins and Their Values* (1987) as no. 1248. The illustration is 1½ times actual size. This is the earliest coin type to depict Christ. A very different style of bust, with short curly hair and a short beard, is to be found on another gold solidus from the second reign of Justinian II (AD 705-711), again Constantinople mint (Sear nos. 1413-5). The long-haired and bearded bust of Christ is probably best known to most Byzantine coin collectors via the so-called "anonymous folles" of the late 10th to late 11th centuries (Sear p.375-380).
- (3) My Fig. 3 is taken from W. H. Withrow, *The Catacombs of Rome* (1895). p.347 (fig. 106) where it is (erroneously) described as "the oldest extant picture of Our Lord", from the catacomb of Callixtus. It appears to be the same as the partly completed "early mosaic" reproduced by Bayliss (plate XI) and Dobson (facing p.24), whose works are referenced in the body of this article.
- (4) It is a curious fact that the New Testament says nothing about what Christ looked like. Thus Anna Jameson, in her *History of Our Lord as Exemplified in Works of Art* (1865), wrote: "St. John, the beloved disciple, could lie on the breast of Jesus with all the freedom of friendship, but not even he has left a word to indicate what manner of man was that Divine Master after the flesh." (vol. 1, p.31.)
- (5) One of the most contentious references to this is the so-called "Epistle of Lentulus" a letter supposedly written by Publius Lentulus, "President of Judaea", to the Roman Senate in which he gave the following description of Christ: "His hair flows in those beautiful shades which no united colours can match, falling in graceful curls below the ears, agreeably touching on his shoulders and parting on the crown of his head, like the head-dress of the sect called the Nazarites..... His beard is thick ... reaching a little below his chin, and parting in the middle like a fork." Unfortunately the Epistle is now universally recognised as a medieval forgery - see, for example, John W. Wright, *Curious Facts, Myths, Legends and Superstitions concerning Jesus* (1894), p.22-24; also Hastings (as note 10, below) p.315. However, in the days when it was still regarded as genuine, it undoubtedly served as a 'green light' for long-haired and bearded portraiture of Christ, medallic and otherwise - see Hill p.27, for example.
- (6) Eusebius, *History of the Church* (7.18), translation by G. A. Williamson (Penguin Classics Series). It is odd that the likenesses of St. Peter and St. Paul may have survived, whilst that of Christ himself probably has not - see C. G. Herbermann et al., *The Catholic Encyclopedia* (1907-1914), article "Portraits of the Apostles" (vol.12, p.294-5); also Hastings (as note 10 below), p.315. Their characteristic portraits are to be found on many a religious medal and in many a religious print or painting - see, for example, my "Miscellany of Symbols" in *NI Bulletin*, September 2001, pp.251-262, figs. 11 & 12. One explanation is that it may have been regarded as impious, if not blasphemous,

to attempt to portray Christ realistically, but it is perhaps more likely that the reasons are simply historical: that the portraits of St. Peter and St. Paul survived because they reached Rome and were martyred there at a time when the church was much more organised and firmly rooted than it had been in the Middle East at the time of Christ's crucifixion & resurrection. Nevertheless, the 'loss' of Christ's portrait must remain, at the very least, one of the most peculiar 'oversights' of history!

- (7) L. Hertling and E. Kirschbaum, *The Roman Catacombs* (1960), p.202.
- (8) My Fig. 4 is from Withrow p.245; my Fig. 5 from Heaphy p.34. On the Good Shepherd see my "Miscellany of Symbols" in *NI Bulletin* September 2001, pp.251-262.
- (9) Denis Thomas, *The Face of Christ* (1979): a) p.25; b) p.12.
- (10) J. Hastings (ed.), *Dictionary of Christ and the Gospels* (1908), article "Christ in Art" in vol.1: a) p.313, p.314; b) p.312; c) p.314.
- (11) Fabrizio Mancinelli, *The Catacombs of Rome and the Origins of Christianity* (1994), p.30 (fig. 57); cf. Sir William Smith & Samuel Cheetham, *A Dictionary of Christian Antiquities* (1908), article "Jesus Christ, Representations of", in vol.1, p.875.
- (12) Hastings p.314-5; Smith & Cheetham p.875-6; Withrow p.343-4; Don Cupitt & Peter Armstrong, *Who was Jesus?* (1977), p.27-8.
- (13) Withrow p.344.
- (14) Thomas p.12; Smith & Cheetham p.874.
- (15) Part I is p.1-5; Part II is p.33-7; Part III is p.65-8; Part IV is p.109-113; Part V is p.129-132; Part VI is p.177-8; Part VII is p.205-7; & Part VIII is p.233-6.
- (16) "St. Veronica and the Edessa File" in *NI Bulletin*, October 1998, p.256-263. Of other paintings purportedly by St. Luke, see "Our Lady of Perpetual Help" in *NI Bulletin*, January 1999, p.13-18.
- (17) That the life of Christ represents the passage of the Sun through the Zodiac (with John the Baptist as Aquarius, "the man with the watering pot!"), see Arthur Drews *The Christ Myth* (1910). On Christ as a mythical, ritually sacrificed mock God-King, see J. M. Robertson, *The Jesus Problem* (1917). Some similar ideas seem to have crept back into fashion in recent years - as, for example, in Timothy Freke and Peter Gandy, *The Jesus Mysteries* (1999) - all of which prompts me to add that though religious belief may well have spawned some of the most eccentric literature on the planet, rationalism has not been far behind it on occasion!

- (18) a) Bayliss p.190-1 & p.195; Dobson p.34-5; b) Bayliss plate XIII; Dobson, facing p.40.
- (19) J. D. Breckenridge, *The Numismatic Iconography of Justinian II* (1959), p.60-62 & p.97ff. Breckenridge refers to both portrait types (Sear 1248 & 1413) referred to in note 2 above.
- (20) Wilson has peddled this notion though all his shroud books of the past twenty years: *The Turin Shroud* (1978) p.122; *The Evidence of the Shroud* (1986), p.107-110; *Holy Faces, Secret Places* (1991) p.166-7; & *The Blood and the Shroud* (1998) p.158 & p.267. His 'Turin Shroud' solidus is Sear 1248, referred to in note 2 above.
- (21) The post-card was published by the London Spiritual Mission (no date), and tells us that the original painting "occupies the place of honour in a private chapel in Stockholm".
- (22) The best modern account of the history of these pieces is that given in Hill, op. cit. p.47-59. Also of interest is R. Walsh, *An Essay on Ancient Coins, Medals and Gems* (1828) p.4-12.
- (23) See Hill p.55; Walsh p.12. I wonder, though, if the obverse letters of my Fig. 9 are a garbled version of the obverse letters of the Henderson medal (Hill's fig. 25 on his p.49) and thus originally intended to signify God-and-Man-in-one (symbolised by the sharing of the initial aleph).
- (24) a) Hill p.52-3; b) Walsh p.12; c) cf. Hill p.52.
- (25) Hill illustrates several in his figs. 25-28 inclusive (p.49-52).
- (26) Hill p.47-48.
- (27) A list is given on Walsh p.10, which is effectively repeated in Hill's footnotes.
- (28) a) eg. Jobert (1693), quoted on Hill p.48 & Walsh p.11; Johanne Leusden, *Philologus Hebraeo-Mixtus* (1699) says the same ("à Judaeis ad fidem Christianam conversis" on p.106). b) Hill p.56, citing M. de la Tour.
- (29) a) The Henderson medal - Hill p.49; b) Hill p.53.
- (30) Hill p.57-8. Walsh talks of "an amulet, or charm, to protect the wearer against injury or misfortune" (p.7), and quotes a wonderful - if baffling - cabbalistic interpretation of the reverse legend by "the late learned vice-provost of Trinity College, Dublin." (p.8)
- (31) Walsh p.6-7.
- (32) Vol. 14, p.2-4 (January 1899). The relevant issues of *The Daily Mail* were presumably published relatively late in 1898, though according to Hill (p.59), Boyer d'Agen acquired his medal in Rome in the spring of 1897, and published it "with much pomp."
- (33) Walsh p.4-5.

MINTAGE FIGURES FOR THE JERSEY 1813 SILVER TOKENS

Harold Fears, Huntsville, Alabama, NI #2499

The first official coinage of Jersey can be traced back to a letter of consent, dated the 18th of November 1812. It was requested by the States of Jersey that £10,000 worth of silver bullion be converted by the British Royal Mint to three shillings and eighteen pence tokens. From February through June 1813, 2535 pounds of silver were delivered to the Royal Mint. Using this silver, in late March, 4842 eighteen pence tokens were minted along with 2421 three shillings tokens. An additional 33896 eighteen pence tokens were minted during the month of June. Also during the month of June, 51890 three shillings tokens were coined. A year later, during March 1814, an extra 578 pounds of silver were delivered to the mint producing an additional 16793 three shilling tokens. Thus, we have a total of 38738 eighteen pence tokens and 71104 three shillings tokens with a nominal value of £13571/0/6.



It is interesting to note that the mintage figures quoted in some leading books and journals are questionable. Most sources state that the mintage for the eighteen pence token was 90800 and the mintage for the three shillings token was 45400. These numbers can be traced to a guess by F. Pridmore in his 1960 book, *The Coins of The British Commonwealth of Nations, Part 1: European Territories*. He first computed the nominal value of these tokens from the January 28, 1834, Jersey Orders of Council and then takes a ratio of two eighteen pence tokens to every one three shillings token. Pridmore also quotes the January 28, 1834, Jersey Orders of Council, stating that the amount of tokens outstanding and not redeemed by the Committee as £1,363/7/6. This number is incorrect too if one assumes that the amount redeemed was correctly stated in the Orders of Council as £12,256/12/6. However, note that this redeemed amount is mathematically incorrect too! The amount £12,256/12/6 is not possible using 18 pence and three shillings tokens. If we assume the redeemed amount is £12,256/11/6, then the computed amount remaining would then be £1318/9.

These tokens remained legal tender until the first of October 1834, in which year English money was declared the sole legal tender. Lieut.-Colonel W. Marshall-Fraser, in his book *The Coinages of the Channel Islands*, stated that 'large numbers' were exported to Guernsey and Canada where they were at a premium owing to more favorable rates of exchange. On March 9, 1813, the States of Guernsey forbade all importation of silver and copper tokens and all such tokens had to be exported within 15 days.

Applying the ratio of the number of three shillings tokens minted versus the number of eighteen pence tokens minted to the computed remaining amount, one can estimate the maximum number of tokens remaining. Using this, I have estimated the maximum number of 18 pence tokens as 3752, while the maximum number of three shillings tokens is 6887. Of course, this in reality is not valid. One can only guess at the remaining numbers of these most elusive pieces left for the collector.

OBERAMMERGAU

Bob Forrest, Manchester, England, NI #2382



Considering that it is an event which is known the world over, there seem to be surprisingly few medals relating to the Passion Plays of Oberammergau. Or maybe the medallic paucity is down to the fact that the plays only take place every ten years. But whatever, an example in bronze (formerly silver plated),

dated 1910, is shown here actual size. The obverse shows the traditional long-haired and bearded likeness of Christ wearing the Crown of Thorns; the reverse, the Cross athwart which are the Lance that pierced Christ's side (John 19.34) and the vinegar-soaked sponge-tipped reed that was offered to him on the Cross (Matthew 27.48). The legend *PASSIONSSPIELE IN OBERAMMERGAU* means Passion Play in Oberammergau, of course.

The staging of the plays arose as an act of gratitude for the cessation of a plague in 1633, the villagers of Oberammergau vowing to re-enact the events of Christ's Passion every ten years, starting in 1634. (Some might say that staging the plays only one year in ten isn't exactly an overwhelming demonstration of gratitude, but there *are* several performances in the course of the year, and with a cast of some 700, these things take some organising!) Following the play of 1674, it was decided to stage the plays in the decimal years, starting in 1680, and there have been few exceptions to this rule since then - there wasn't one in 1870, for example, on account of the Franco-Prussian War; nor in 1940, on account of the Second World War, but then to make up for this last, there had been an extra performance in 1934 to mark the 300th anniversary of the first performance.

Note.

For another medal of Oberammergau, also struck in 1910, see "The Oberammergau Passion" by Darrel J. Doll, in *NI Bulletin*, November 1980, p.341-2.

THE ELUSIVE COLOMBIA HALF DOLLAR

John W. Vaughn, Muskogee, Oklahoma, NI #2576

The Colombia Half Dollar, more appropriately called the Medio Peso, Five Decimo, Cincuenta Centavos, or 50 Centavos, is the most fascinating coin I have ever collected. No two coins are the same. Forget wear, handling and environmental circumstances, these coins have a variety of man or machine made differences, either intentional or non-intentional, the scope of which may never be known.

A "Variety and Oddity Guide" could be issued for this one series. I was hopelessly hooked when I saw my first Colombia Cincuenta Centavos, a 1932 coin from the Bogota Mint. I have long been an admirer of Simon Bolivar and his portrayal on this coin is remarkable.

Each coin tells a story. The historical significance of Bolivar, Francisco de Paula Santander, the Lazareto Leper Colony and various interpretative portrayals of Liberty are most interesting.

The silver content of the earlier coins was so high that, according to a quote in Davis Burnett's book *Half Dollars of Colombia 1868-1969*, large quantities may have been melted and restruck for subsequent issues. Cost Rica counterstamped half dollars dated 1868, 1870 and 1872 through 1886 and used the coins as their own. Melting and adoption of these coins by another country have added to the scarcity of the remaining coins.

Krause and Mishler underprice these coins in their *Standard Catalog of World Coins*. Availability is extremely rare for many coins and most others are scarce except for the very common 1892, 1947/6, 1948/6, some 1922 varieties, and the 1934. I have seen the supply dry up since I purchased my coins. It is very rare to see a Colombia Half Dollar for sale other than those referred to above. I have received coin lists from over 100 mail order coin dealers and very seldom have I seen any Colombia Half Dollars offered for sale. I called a very large coin company and when I explained that I was calling for Five Decimo and 50 Centavos of Colombia the person I was talking to said they did not deal in common coins. I said thank you and hung up. There is nothing common about the half dollars of Colombia, either in availability or in their presentation.

I saw Davis Burnett's book for sale by one of the numismatic literature dealers and purchased it soon after I purchased my first half dollar. I later discovered that Jorge Emilio Restrepo had published two books about Colombia coins, entitled *Monedas De Colombia*. I have tried to purchase these books by writing numismatic literature dealers and by bidding on them at mail auctions. To date I have not been successful in obtaining either of the books. The American Numismatic Association made copies of the earlier book for me and said that the other book was missing from the library.

I have tried to correspond with the Asociacion Numismaticos De Occident in Cali Valle, Colombia without success.

The following is a short list of the many, many varieties I have in my collection:

1. KM153.3 1872/1.
2. KM153.3 1873/3 Major doubling, flan peel and filled dies.
3. KM153.4 1874 Inverted fineness, high 1 in date, doubling and filled dies, edge has L E not LIE.
4. KM153.4 1875/4 Inverted fineness and die breaks obverse and reverse.
5. KM153.5 18/1875 1 in date is an I, major doubling and clashed dies obverse, spacing in Decimos, ie., DE CIMOS, B in O of ESTADOS.
6. KM172.2 1875 50 Centavos - Not identified in Burnett or Restrepo and not priced in Krause and Mishler.
7. KM177.1 1875 Edge is not smooth - has cuts equidistant. Major doubling obverse and reverse.
8. KM153.5 1876/1876 Excellent recut date. LEI is not punched on the edge.
9. KM153.5 1876/1875.
10. KM161.1 1877/4.
11. KM161.1 1878/4.
12. KM161.1 1879/4 Pointed tail 9, reverse 10% rotated, large flan peel, and the strongest clashed die example I have seen.
13. KM161.1 1879/4 Balled tail 9.
14. KM161.1 1880/? 0 has tail similar to a Q except tail is to the left.
15. KM161.1 1880/74 Reverse 10% rotated.
16. KM161.1 1881 Last 1 is very large (tall and wide).
17. KM177.1 1881/1881 Some doubling.
18. KM161.1 1882 High 82, crude 2, and a long die break connects the stars.
19. KM161.1 1882 D in DIOS not punched on edge. Normal 2 in date.
20. KM177.1 1882 High 82.
21. KM161.1 1883/3 High 3.
22. KM177.1 1883/1883 Doubling.
23. KM177.1 1/1884 The 4 touches the hair.
24. KM177a.1 1885/? Major doubling in ESTADOS.
25. KM165 1887 Greek Profile. Reverse D under D in MEDELLIN.
26. KM185 1887 Soledad Roman. Triple 2 in weight.
27. KM166 1888 Primitive head. High 1.
28. KM187.1 1892 A beautiful coin toned pink & gold.
29. KM186.1a 1898 Large 9, first 8 doubled, and primitive design.
30. KM Tn-5 1901 EF/AU grade, beautiful yellow bronze, major doubling in 7 letters, and the grade is not valued in Krause and Mishler.
31. KM3 1902 Brass uniface Civil War coinage.
32. KM192 1902 LIBERTAD doubled and small cud on obverse rim.

- 33. KM186.2 1907 Edge reads IBELRITAD.
- 34. KM186.2 1908/8 Regular I over short I or a 1 in COLOMBIA.
- 35. KM193.1 1917 Foot on 7 and large flan peel.
- 36. KM193.1 1918 Small crude and high 8 and long die break on head.
- 37. KM193.2 1918 Lazy large 8.
- 38. KM193.2 1919 Inverted reverse, neck has die break that goes through 9 of the date, large 9, open top letters on obverse, and a die crack from chin to edge.
- 39. KM193.2 1919/8? Large cud on reverse.
- 40. KM193.2 1922 Crude 22 with flat bases.
- 41. KM193.2 1922 Crude 22 with uneven curved bases.
- 42. KM193.2 1922 Crude thin 22 and small dot after S in CENTAVOS.
- 43. KM193.1 1932B Clashed dies - wings under chin.
- 44. KM193.1 1932B Double B mint mark.
- 45. KM193.2 1932M No M mintmark, crude 32, and the 3 is doubled.
- 46. KM193.1 1933/13B Clashed dies obverse.
- 47. KM193.2 1933M Large high 33.
- 48. KM209 1947B Large 7, mint mark doubled, no 7 over 6 on this.
- 49. KM244.1 1970 Doubling under nose, chin and neck.
- 50. KM244.1 1972 Clashed dies obverse and die breaks and die polishing marks obverse.
- 51. KM244.1 1978 Long die break edge into hair.

Some of the very common coins (according to the values quoted in Krause and Mishler) that I have not been able to locate are:

KM172.1	1873	KM186.2	1908/7	KM217	1960
KM177.1	1877/6	KM193.1	1917	KM217	1961
KM161.3	1881	KM193.1	1919	KM244.1	1973
KM177.1	1885	KM193.1	1932 w/o B	KM244.1	1977
KM161.1a	1886	KM193.1	1933	KM244.3	1979
KM165	1888	KM209	1948 no 6	KM244.2	1982
KM186	1888	KM209	1948/7		

All of the other coins I need are both expensive and rare.

My favorite coins are the 1901 Yellow Bronze Leprosarium 50 Centavos, the KM172.2 1875 50 Centavos, the KM186.2 1907 IBELRITAD, the KM165 1887 Greek Profile Horizontal D under D in MEDELLIN, the KM161.1 1879/4 clashed dies, the KM185 1887 Soledad Roman, the KM166 1888 Primitive Head, and the KM186.1a 1898 Primitive design.

I anxiously await finding my next Colombia Half Dollar. Ownership of the two books by Jorge Emilio Restrepo has been elusive and frustrating. Attempts to correspond with the Colombia Numismatic Association have failed.

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Half Dollars of Colombia 1868-1969, by Davis Burnett, Jr., in association with Almanzar's Coins of the World.

Monedas De Colombia 1808-1886, by Jorge Emilio Restrepo, Desde Fernando VII, Hasta, Estados Unidos De Colombia.

1995 Standard Catalog of World Coins, by Chester L. Krause and Clifford Mishler - Colin R. Bruce II Editor, published by Krause Publications, Iola, Wisconsin.

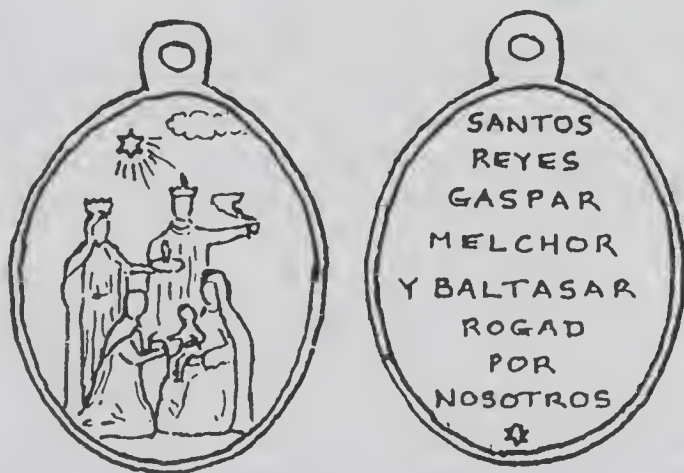
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Major Variety and Oddity Guide of United States Coins, First Edition, by F. G. Spadone, 1962, East Orange, New Jersey.

SPANISH CHRISTMAS

Bob Forrest, Manchester, England, NI #2382



In Spain, Christmas presents are not delivered by Santa Claus on Christmas Eve, they are delivered by the Three Kings of Christ's Nativity - traditionally named as Caspar (or Gaspar), Melchior (or Melchor) and Balthasar (or Baltasar) - on the night of the 5th of January. (This, of course, puts everyone in the right frame of mind to celebrate with added gusto their feast day, which is the 6th of January.) The bronze medal shown here 1½ times

actual size, and which is of 19th century date, shows the Three Kings presenting their gifts to the baby Jesus, the Star of Bethlehem blazing away in the background. The reverse legend reads SANTOS REYES GASPAR MELCHOR Y BALTASAR ROGAD POR NOSOTROS = Holy Kings Gaspar, Melchor and Baltasar pray for us. For an account of "The Three Kings", the origins of their legend and their supposed relics in Cologne, see *NI Bulletin*, December 1999, p.286-287.

BOOK NEWS & REVIEWS

Money Meanderings: An Introduction to Numismatics. *Assembled and edited by Michael Metras, 2001, 9.7 mega bytes on CD Rom. You can order Money Meanderings by regular mail for \$17.95 postage paid. Send check or money order to Michael Metras, Box 314, Somonauk, IL 60552-0314. To order on line visit www.worksandwords.com, or you can contact the author, at mike@worksandwords.com.*

Money Meanderings is an interactive book on CD-ROM in HTML format for viewing on a computer with an internet browser and CD-ROM drive. The book includes the following:

- Eighty six articles are illustrated by more than 180 large clear graphics.
- The table of contents and extensive index allow you to jump directly to specific articles and topics.
- A bibliography lists over 75 sources including internet links.
- Internal links lead you between articles and to the internet for additional information.

Our NI librarian Granvyl Hulse reported on this electronic book in the October Bulletin in the Librarian's Report on page 275, you can find more information there.

The book covers both World coins and US coins, as this is our first encounter with an electronic book we submit it for your information even though there are more US articles than in works that we typically cover. There are 23 articles that are non-US numismatic subjects and 42 of the 75 plus bibliographic entries refer to non-US subjects. Most of the articles would be the equivalent length of one to three print pages. Included are articles on pennies, condor tokens, Roman as, Roman denarius, Byzantine Follis, Eritrean Nakfa, Eritrean Coins, Ethiopia, India, Philippines, Austria, Greek, Portugal, Tasmania and Canada.

Reviewed by Herman Blanton

PELLA IN JORDAN (1979-1990): THE COINS by *Kenneth Sheedy, Robert Carson & Alan Walmsley with a contribution by J. Basil Hennessy. Editor, Kate da Costa. 2001. Published by The Near Eastern Archaeology Foundation, University of Sydney. 210 x 265mm, softcover, 186 text pages, 15 black and white plates. ISBN: 0 9578890 03. ISSN: 1445-467X. \$AUD75.00 (approx \$US 38.00) plus postage \$AUD7.50 inside Australia and \$AUD18.00 worldwide, make checks payable to NEAF in Australian dollars. The order form says Mastercard and Visa accepted, use of a charge card would make currency conversion very simple. You can download an order form at the web address below or contact the University at fax 61-2-9351-6660 or telephone 61-2-9351-4151 (the country code for Australia is*

61) or by mail at *Adapa Monographs, NEAF, Archaeology A14, University of Sydney, 2001, Australia.*

[http://www.archaeology.usyd.edu.au/neaf/Adapa/Pella in Jordan The Coins.html](http://www.archaeology.usyd.edu.au/neaf/Adapa/Pella%20in%20Jordan%20The%20Coins.html)

This volume contains the catalogue and associated commentaries for the 1106 coins from the University of Sydney's excavations at Pella in Jordan from 1979 to 1990. The material includes Ptolemaic, Seleucid, Hellenistic city, Jewish, Roman Imperial, Greek Imperial, Byzantine, Umayyad, Abbasid and Mamluk issues. The volume also includes a short introduction to the site and concordances of mints, hoards, findspots and registration numbers to locate the coin corpus within the overall publication plan of the excavation project. The number of coins in each series are: Hellenistic – 53, Jewish – 30, Roman – 849, Greek Imperial – 30, Byzantine – 105 and Islamic (including Arab-Byzantine)- 39.

Information supplied by
Kate da Costa
Near Eastern Archaeology Foundation

DATES ON COINS

Joel Anderson, Merced, California, NI #433

Though most collectors take dates on coins for granted, dates on coins did not come into wide-spread use in Europe until the 16th century. Prior to that time most rulers thought it sufficient to put their name on the coin, and maybe a mark for the mint or person who made it. Oriental coins generally were not dated until the 19th or 20th century. However some mints made minor differences in the style of the characters on Cash coins, which allowed the coins to be dated to the exact year they were made even though they did not carry a visible date. Today, although most oriental coins are dated, they are not always dated with an AD date. Both Japan and Taiwan date their coins by the number of years the emperor or government has been in power. Thailand coins are dated using the Buddhist Era, but the same date may be struck for many years. In the Middle East dating of coins goes back to ancient times, though coins were often dated by the years that the king was in power. After the rise of Islam coins began to be dated based on the number of years since Mohammed fled to Medina in 622 AD (AH date). However because the Islamic calendar is a lunar rather than a solar calendar, the year is about 3% shorter. Numerous other calendars have been used in various areas. A set of coins using different dating systems can form a fascinating collection.

(Reprinted from Joel Anderson web site <http://www.joelscoins.com/articles.htm>)

MEMBER NOTICE PAGE

Robert P. Puddester, Suite 619, 34A-2755 Lougheed Hwy. Port Coquitlam, B.C. V3B 5Y9 Canada. e-mail: RPuddester@aol.com I am completing a book on British India medals and I am trying to trace the existence of gold presentation medals for the following Viceroy's of India: Minto, Hardinge, Chelmsford, Willingdon, Linlithgow and Mountbatten. Any information will be appreciate.

Paul Harris, P. O. Box 43157, Minneapolis, MN 55443, e-mail: pieceof8@att.net
WANTED TO BUY: Spain auction catalogs of Spanish Numismatic Firms; also catalogs of Richard Long. Please let me know what you have for sale.

THE WORLD'S WORST INFLATION

Joel Anderson, Merced, California, NI #433

The recent civil war in what used to be Yugoslavia has brought on some of the worst inflation the world has even known, far exceeding that of the famed 1923 hyperinflation of Germany. In 1990, with the collapse of "communism" throughout Europe, a new currency was introduced, with one of the "new" Dinara being equal to 10,000 of the "old" Dinara. Inflation picked up in 1992, as Slovenia, Croatia, Bosnia-Herzegovina, and Macedonia declared their independence from Yugoslavia. Another new currency was introduced, with one of the "new" Dinara being equal to ten of the previous Dinara. By the autumn of 1993, with an international embargo on Yugoslavia and the country trying to support Serb rebels in Croatia and Bosnia-Herzegovina, inflation really got going, and another new currency was introduced, also called the Dinara, with one new Dinar equal to 1 million previous Dinara. Paying for a war by running the printing press does not work. Denominations as high as 500,000,000,000 Dinara were produced, before another new currency was introduced on January 1, 1994, with the new Dinara being equal to 1 Billion of the previous Dinara that had been introduced only months before. Thus it took 100,000,000,000,000,000,000 of the new 1994 Dinara to equal one of the pre-1990 Dinara.

Naturally by now no one trusted the Yugoslav currency. The German Mark had become the preferred currency. In February 1994 the Yugoslav government gave up on the old Dinara and started over. A new currency, tied one to one to the German Mark was introduced. Production was severely limited based on the amount of hard currency on hand and some of the worse inflation the world ever knew came to an end.

Most of the notes issued during this inflationary period are available to collectors. Be careful about paying the prices shown in the paper money catalogs. Many formerly hard-to-find notes with high catalog values are becoming available for only a few dollars each or less.

(Reprinted from Joel Anderson web site <http://www.joelscoins.com/articles.htm>)